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orthographical changes in order to assimilate French words to their primitive Latin forms. Certain of these words came to be pronounced in Modern French as they are spelled as was the case with *juste*, but with none of the others cited. It should have been noted that the mute *e* in the epic cesura comes after the fourth accented syllable, while the mute *e* of the lyric cesura comes after the third accented syllable (pp. 84, 87), and the fact should have been mentioned that there is a choice of only fifteen possible rhythms in the Romantic system (p. 94), to the thirty-six in the classical system. In the discussion of classical versification there is no mention of the important rules in regard to two rests in succession, and the avoidance of a rest on the seventh syllable when there is no rest on the sixth (p. 89). In the chapter entitled "The So-called Poetic Licenses", there is no discussion of actual licenses such as ellipses, etc. There are numerous omissions in the account of "Certain Fixed Forms", and by following Tobler too closely Mr. Kastner has failed to include the experiments of the symbolists in his survey of rimeless poetry.

UNIVERSITY OF MICHIGAN.

GEORGE L. HAMILTON.

Greek Sculpture: Its Spirit and Principles. By EDMUND VON MACH, Ph. D. Ginn & Co., 1904.

Dr. von Mach's Greek Sculpture is a welcome addition to the books on Greek art which have appeared in recent years. The book is an octavo volume of upward of three hundred pages and not too heavy to use easily. It has many plates scattered through it and about forty more at the end. To supplement these an atlas with about five hundred further illustrations is to be issued shortly.

The book in general may be described as a series of essays on Greek sculpture, rather than a history of Greek sculpture, and in this respect it differs from the other well-known histories of Greek art. The chief object of the author is to lead the reader to a proper appreciation of the aesthetic qualities of the works which he discusses, and in this he is most successful. In fact the book is much stronger on what may be termed its artistic, as opposed to its archaeological side.

In a book of this kind there must necessarily be many places where opinions will differ. It is a satisfaction to see the author assert, what is undoubtedly true, that Greek sculpture was Greek from the beginning and not due to outside influences, although this is a conclusion which probably many persons are not yet ready to accept. To take another case: Dr. von Mach will probably find few to agree with him when he declares that the Achermos inscription and the winged figure from Delos do not belong together. It is true that Wolters once held this view,

but it is shared in by few other archaeologists. Again: the author also denies the connection of the Antenor base and the female figure which stands upon it in the Acropolis Museum. There is a chance here for an honest difference of opinion, but if Dr. von Mach could compare a cast of the top of the base with the lower part of the statue perhaps he would be more ready to believe that the two belong together.

One misses a chapter on the Sidon sarcophagi, and another on the Attic grave reliefs, but the author no doubt wishes to confine himself as far as possible to the works of the great masters. The chapter on material, technique, etc., might be enlarged with profit without materially increasing the size of the book.

In this book Dr. von Mach has done a real service to the study of Greek art. Students of archaeology are too apt to forget artistic appreciation in the discussion of archaeological detail. This the book aims to correct, and in this it differs from other available handbooks. It thus has a field of its own.

The misprints are few. Note 'Reissner', page 325 and in the index, for 'Reisner'. Errors in proper names are especially irritating.

WILLIAM N. BATES.

1. Asser's Life of King Alfred, together with the Annals of St. Neots erroneously ascribed to Asser. Edited, with introduction and commentary, by WILLIAM HENRY STEVENSON, M. A. Oxford, at the Clarendon Press, 1904. cxxxi, 386.

We at last have a critical edition of Asser's Life of King Alfred, which Mr. Stevenson pronounces "one of the great *desiderata* of our early historical literature". An introduction of 131 pages is followed by the text of 96 pages. Then comes an appendix of 50 pages containing the Annals of St. Neots,—20 pages of introduction and 30 of text,—followed by about 200 pages of Notes on Asser's Life of King Alfred and 40 pages of an index of proper names. After a very thorough and laborious study of the work Mr. Stevenson's conclusion is stated as follows in the Preface (p. vii): "The net result has been to convince me that, although there may be no very definite proof that the work was written by Bishop Asser in the lifetime of King Alfred, there is no anachronism or other proof that it is a spurious compilation of later date". The introduction comprises the following sections: 1. History of the text; 2. Description of the lost MS; 3. The transcripts; 4. Excerpts from the work in later compilers; 5. The author, Internal evidence of the text; 6. The attacks upon the authenticity of the work; 7. Summary.

The work is full of interpolations, made by Archbishop Parker, chiefly from the Anglo-Saxon Chronicle and the Annals of St. Neots, one of the most noted of which is the familiar story of